1: Freeman E-5 (1949-1951)1955 OC6 Iban OC6

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Plate 15. An Iban woman guarding her farm.

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Plate 16. An Iban woman reaping *padi* by hand.

3: Low G-5 (1844-1847) 1848
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coloured brown; these jackets and chawats are manufactured by the Dyaks of Sakarran and Sarebas, as are also the cotton bedangs of the women, and in times of peace they form an article of export to all the tribes of the neighbouring countries, the natives of none of which manufacture them for themselves.

A war party, or individuals of the Dyaks of Sakarran and Sarebas, are immediately recognised by the members of the other tribes by the abundance of their brass ornaments, and particularly the number of rings in their ears, the outer cartilage of that organ being pierced with holes along its edges for its whole length for their reception: the hole in the lobe of the ear contains the largest and greatest number of these ornaments, three or four being frequently found in it, sometimes equal to three inches in diameter. The whole number contained in each ear of the Dyak varies from six or eight to fourteen, and in young men, occasionally to eighteen; these gradually decrease in size towards the top of the ear, where they are very small. Other ornaments of brass-wire are distributed in profusion about their persons, particularly on their legs and arms; these latter are frequently covered with numerous rings of very strong brass-wire about an eighth of an inch in thickness, the elbow joint is the only part left bare, and it is frequently adorned with a large white bracelet made of the kima-shell; occasionally these rings of brass are flattened and stamped in various patterns, but the more general taste is to leave them round and

3: Low G-5 (1844-1847) 1848
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plain, taking great care to keep them highly polished, One would think that the necessary weight of so much brass would be an inconvenient and cumbrous burden, but habit, and the taste for finery, soon reconcile this people to the load, and having been inured to it from their earliest infancy, they do not feel it so much as strangers would necessarily do. Large rings of this wire also adorn the legs of the young men from immediately below the knee to the middle of the calf of the leg, and on their necks strings of the teeth of their enemies, and of bears, panthers, and other wild animals, are their favourite ornaments.

In peace, their head-dress is a handkerchief, or a piece of the inner bark of a tree, dyed of a bright yellow, and is so disposed that its ends stand up from the forehead; their hair is cut in such a manner as to give to their features the most savage-looking appearance, being shaved from that part of the head near the temples in an arched form, so that the ends of the two arches meet in the middle of the forehead in a fine point: the hair is cut short in front, but left long and flowing behind. In war, they wear jackets of a thicker texture, which are also padded with cotton to such a thickness as to enable them to resist the blow from the point of a wooden spear. Their head-dress on these occasions is a kind of fillet, about two inches broad, made of red cloth ornamented with very small white cowrie shells, or beads, worked into different patterns; from these fillets rise feathers of different kinds of birds, but

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ment of their persons it attains equal length and luxuriance. 302

They are, like the men, fond of ornaments of brass or silver, and display them liberally on their persons; their principal article of dress is the bedang, a very short petticoat of their own cotton fabric of a coarse texture, and dyed of various patterns, but always of a brown or black colour. This scanty garment reaches from the hips to the knees, and is sustained in its position by being tucked in and fastened by a belt of fine brass chain-work, with a clasp, which encircles it; amongst those tribes that are richer than others, silver chain is often substituted for brass, and amongst the poorer ones, split rattans, coloured, or black, are frequently used: above and round this belt, and the upper part of the bedang, are innumerable folds of chain of brass, silver, and rattans, and when the wealth of the individuals will admit of it, strings of small silver coins are employed. 291 301

Their necks and breasts usually support numbers of folds of the same materials, with the occasional addition of beads; but these they do not so much esteem as the Dyaks of the hills: their arms are adorned with bracelets of silver very neatly made, being formed of thin plates of a broad and convex shape, so that they stand out from the arm; they have the patterns stamped upon them from the inside, and wear them from the wrist up the arm to the elbow, eight or nine in number; they do not, like the women of 301

3: Low G-5 (1844-1847) 1848
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301 some other tribes, wear brass-wire above the elbow joint. The women of the Sebooyoh and other tribes wear in their ears ornaments of gold or silver, which are of such an extent of surface as entirely to conceal that organ: like the bracelets, the pattern is stamped upon them from the back, and the thin plate is soldered to a small tube which passes through the [304] hole pierced in the ear, and is fastened by a nut in the manner of the more elegant ear-ornaments of the Malayan women before described. When about their 291 household employments, these ornaments and this dress are generally worn by the females, but when they pursue their out-door duties a jacket similar to that of the men, but of a little finer texture, envelopes the upper part of their persons, and protects them from the thorns of the jungle. In the house they wear no head-dress, but abroad a large hat, made of coloured rattans very finely woven, protects them from the weather: in size it approaches that of the market-women of Bruni, but is more peaked at the top, and of a much more elegant appearance.

101 From the little friendly intercourse between the town of Sarawak, and the Sarebas, and Sakarran Dyaks, I have not been able to collect such accurate details as I could have wished respecting the government established amongst the people of these rivers, which differs considerably from that of the hill tribes, and more nearly approaches that of the orang Kyan, to the eastward of them, in many of their institutions.

5: Roth E-4 (no date) 1892 CC6 Iban OC6

through weariness. The fire caught the thatch and spread rapidly through the long Dyak house, melting the people's guns and cracking jars. A neighbour told the woman what had occurred, and she, forgetful of the altered state of things, at once gathered her children and said to them "Death is better than slavery," paddled with them to the Dyak graveyard, where she ate and gave the children to eat *tuba* root, and only one child survived to tell the story.

Every transfer of slaves must be made before the court.

For treatment of captives, *see* Warfare.

4. *Dress, Personal Ornament, and Fashionable Deformity.*

The ordinary male attire consists of a *sirat* or waistcloth, a *labong* or head-dress, and a *takai buriet* or seat mat; the full dress consists of the above with the addition of a *klambi* or jacket, and a *dangdong* or shawl.

The ornaments are *grunjong, langgu, tinggu, kongkong, rekong, simpai, tumpa, tinchien, ngkrimok* or *unus.*

The *sirat*, called *chawat* by the Malays, is a strip of cloth a yard wide, worn round the loins and in between the thighs so as to cover the *pudenda* and *perinaeum*; it is generally six yards or so in length, but the younger men of the present generation use as much as twelve or fourteen yards (sometimes even more), which they twist and coil with great precision round and round their body until the waist and stomach are fully enveloped in its folds. It requires considerable practice to enable one to dispose of so much cloth gracefully about the person, but more time is spent by these young dandies of the forest than one would imagine, in order that they may appear to the best advantage; and the Ulu Ais seem to excel all other tribes in the skill and taste which they display in the disposal of this personal attire. One end is so arranged as to fall over the coils in front and dangle between the legs; the other is hitched up behind so as to hang at the back like a long tail, or is looped up at the hip to droop on the right thigh. The former plan is adopted where no *takai buriet* is worn so as to cover the hind-quarters as much as possible. A practised eye can tell in a moment to what tribe or section of a tribe an individual belongs, not merely by the length of his waistcloth and the way in which it is wound on, but also by its colour and the fashion in which it is decorated at its extremities. White, as being the plainest and most unpretending, is worn in mourning and during out-door labour; it is cheap and will wash. Dark blue, however, is the commonest throughout the country when out of mourning; it wears better, shows the dirt less, and is singularly becoming.

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291 with scarlet cloth. There is another kind much worn by the Sakarangs which resembles a waistcoat more than a jacket, being without sleeves. The Ulu Ais manufacture a coarse white jacket striped with blue. The *klambi subang* manufactured by the Saribas is of finer and closer texture than any other, and is in consequence far more expensive. The thread of which it is wrought is procured from the Malays, and is of a red colour. The lower portion of the back is embroidered with gold and silver thread with a fringe of silk depending from it.

The *dandong* or shawl is worn slung over one shoulder.

301 The ornaments worn in the ear are various, some in the lobe and others in the outer cartilage. The former are [177] called *langgu* and the latter *grunjong*. The *langgu* of the Ulu Ai is borrowed from the Punan, and consists of a small but heavy coil of brass or copper. The Lamanaks wear larger but lighter ones of lead. Boys sometimes wear a narrow strip of scarlet as a pendant to the ear or a wing of the golden green *chrysochroa* (? *buprestis*) beetle, so highly valued in India.

[304] The *grunjong* is worn in the rim of the ear, which is pierced along its entire length to receive the numerous rings of which it is composed, and it looks uncommonly pretty on the person; but when it is discontinued for a time as it often is from choice or by necessity, as in mourning for instance, and the holes are plugged with wooden pegs to keep them open, the cartilage looks hideously ugly and disfigured by slits. The rings are of brass, and smallest at the top gradually increasing in size until they reach the bottom. A very great many are worn in each ear by the young and vain, while elderly men are content with fewer. The variety worn by the Ulu Ai and Ngkari are strung with white cowries, which are kept in their place by a ruby bead at either end of the line, and are heavier by far than the plain brass *grunjongs* used by the Sakarangs.

The *tinggu* is a pendant worn at each ear to droop on to the shoulder and is only worn by over-dressed dandies. It is decidedly ornamental, being made of thin crescent-shaped plates of brass stamped and fringed with metal.

A *simpai lengan* is an armlet, or as it is literally translated, a loop for the arm. It is worn above the elbow joint and is often of dark wood or carved ivory, but the kind most generally [321] in use is formed from the base of the cone of the *kima* shell (*conus guratensis*), and is grooved on its upper surface. The cavity is filled up with resinous substance, and studded with [435] the scarlet seed of the *michelia* or with a few nassar shells. It is a most becoming ornament but extremely expensive—
A pair of the largest and best, costing £6.

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a pair of the largest and best, costing £6. Occasionally two are worn on each arm, but this is considered bad taste and is discouraged. 301

The *tumpa* or bracelets worn alike by men and women are of three descriptions, and are called *tumpa gelang*, *tumpa bala*, and *tumpa unus* respectively. The first are of brass, the second of ivory and the last of plaited fibre. The two first consist of some sixty close-fitting rings commencing at the wrist and reaching half way up the arm; a few in the former are made to hang loose on the back of the hand and being engraved are styled *tengkelai*.

The *tumpa bala* or *tumpa godieng* as they are also called, have been adopted by the Sea Dyaks within the last few years from the Tetaks and Segans; they are now made in china and gold in Bornean Bazaars.

The *tumpa unus* are only worn by young people too poor to afford any other kind; they are merely rings of plaited gomuti palm fibre worn in heavy masses on the wrist.

Kongkong rekong signifies "collar for the throat." Necklaces of European beads are worn by the young of both sexes; the ends are furnished with tassels of minute beads or bats' fangs. They are worn loose round the throat, and button in front, the tassels resting on the chest. Lamanak lads are fond of a large gold button as well as the tassel, but this is not universal even among their own tribe. Frequently several necklaces are worn, especially by the women. These necklaces of beads seem to have superseded the more savage necklaces of human teeth, etc., which were the fashion a generation ago, and is one proof of the civilising influence of the European government. [177]

The *tinchian tunjok* are the rings worn on the fingers by both sexes. They are commonly made of brass, variously but rudely engraved, and are not soldered at the ends; other metals also are used but less frequently, such as copper, lead, tin. Gold and silver rings are procured from the Malays and used only by the tribes living in close proximity to them. Shell rings are less uncommon.

The *ngkrimoks* are hoops of cane worn immediately below the knee-joint, and covered with an infinity of diminutive brass rings. The hoops some eight or ten in number are strung together with coloured rattan to preserve a compact and regular appearance. The *ngkrimoks* are worn almost exclusively by tribes of Sakarang and Lamanak origin; the Ulu Ais and Ngkaris use the *unus* instead, and this consists of innumerable rings of plaited fibre worn in heavy masses, as many as 300 at a time upon each leg. The palm from which 301 171

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the fibre leg rings is made, is called *apieng* by the Dyaks and *limak* by the Kyans.

The female attire is very simple, consisting of a *bidang* or short petticoat when at home, and a *klambi* or jacket when out of doors. By way of ornament the women wear in addition to the finger rings, necklaces, and bracelets which have already been described, other ornaments peculiar to their sex, styled *balong*, *tusok penchieng*, *tina*, *ranghi*, *lumiet* or *tinchien*, *selong* and *gelang ghirieng*, all of which are described in due order.

The *bidang* is a short petticoat reaching from the waist to the knee, and is kept in its place by being folded over in front and tucked in on one side. It is manufactured from their own cotton fabric, which is first partially dyed and then worked into a variety of patterns to which the most fanciful names are given. The *bidang* worn in mourning is stained a deep indigo blue, and is called *kain baloi*. A lighter shade is worn out of mourning especially by the Ulu Ais, and is often adorned by them with small cowries or pearl buttons, and fringed with *grunongs* or little tinkling bells.

The *klambi* or jacket worn by the women is if anything larger than that worn by the men. The patterns are precisely the same but the texture is finer. The Saribas women wear besides a jacket dyed a ruddy brown with mangrove bark, with a square embroidery on the back, and a fringe of hawks' bells.

The *balong* is a chaplet of odoriferous berries worn by marriageable girls.

The *tusok pendieng* is a thin plate of embossed metal which is soldered to a small tube passing through a hole in the lobe of the ear; this tube is filled with a nut which screws into it, and keeps the tube from falling out.

The *tina* are slender hoops of crimsoned cane worn round the waist, and look like whalebone when coloured black, as they invariably are in mourning costume.

Rangki are the shell armlets already described under the name of *simpai lengan*. They are only worn upon especial occasions, and form part of the full dress of a woman of fashion. As they are far smaller in size, and not so well finished, they are less costly than those worn by the men. Some eight or nine however are worn upon each arm, the more the better in their opinion.

The *lumict* is the *rawai* of the Malohs (Malaus) and is a much esteemed body ornament of the Sakarangs. It is composed of a series of cane hoops covered with an infinity of diminutive brass links. A few of the hoops are made larger

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than the rest so as to hang loose on the hips. The series that encase the waist and the stomach fit close and are pinned together with brass wire; they are sometimes worn up to the nipples, but not every woman can afford to be at such great expense.

The *tinchien* is the body ornament of the Ulu Ai and Ngkari women. It is composed of some eight or ten parallel rows of large brass rings long enough to encircle the waist. They are strung on rattans and connected with one another by a network of cane inside. The ends of the band are furnished with a pair of vertical plates of the same metal, the outer edges of which are curled, the one inwardly, and the other outwardly, so as to catch one another, and effectively lock in the body. The rings (with the exception of every alternate one, which is an ordinary finger-ring), are long and broad, and rudely engraved a variety of patterns. These rings cost eight shillings a string, and a complete set of ten would cost five pounds.

The *selong* are dense coils of thick brass wire many fathoms in length, and of enormous weight, worn on the leg from the ankle joint to the thigh; they are not worn every day, as may readily be conceived.

The *gelang ghirieng* bracelet is not described.

Love of finery is inherent in the young of both sexes; the elderly are less fond of it and often dress very shabbily and save up their good clothes for their offspring.

The women sit with their legs straight out in front, and their petticoats tucked in between their thighs so as to expose nothing, but they expose their breasts.

The Sakarang girls are very fond of using an oil made from the *katioh* fruit, which has the scent of almonds; all their clothes are made from native cloth of native yarn, spun from cotton grown in the country. The inner bark of a tree called *ipoh* by the Dyaks and *tajam* by the Kyans, and which appears to be identical with the Upas tree of Java (*Antiaris toxicaria*), is used for clothing, and the young tree is grown for this purpose in Dyak gardens; the bark is not pulled off until a year after the tree has been felled.

Hair dressing.—The women make no attempt to part their hair but push it over the forehead and gather it into a knot at the back of the head—a plain or fancy one as the occasion may warrant. They use no oil of their own manufacture, but all who are able to afford the luxury may obtain it from the Malays. The hair is not so long as it might be, and is frequently cut short during dangerous illness. The circumstances of their lives are not favourable to a luxuriant growth. They have in common with the men their full share of exposure to

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302 all weathers, together with hard work out of doors as well as in
[301] doors. Flowers are worn in the hair as ornaments—red and green being the favourite colours.

The men dress their hair in a variety of ways. The genuine Ulu Ai fashion is to let the back hair grow long and flowing, and to keep the front either shaved or close cropped. The Ngkasi style is to shave in front and to keep the back hair close cropped, to shave again across the back of the head but to leave two parallel rows of hair and a tiny lock beneath them in the centre. The Kyan method of dressing the hair is, however, fast becoming the fashion among the dandies of all the tribes, *e.g.*, to permit the back hair to flow to its full length over the shoulders and to grow the front hair over the forehead long enough to form a Grecian fringe. When it is inconvenient to have the back hair streaming over the shoulders, they twist it and tuck it carefully into the turban.

Depilation.—The prejudice in favour of a smooth face is so strong that in the whole course of my experience I have never met with a single bearded or moustached Sea-Dyak, although it cannot but be manifest to a close observer that were they only so disposed they could produce a thicker crop than the Malay. This is evident especially in the case of old men and chronic invalids who by reason of age or infirmity have ceased to care much about their personal appearance and whose chins are rough in consequence with a bristly growth. The universal absence of hair upon the face, on the chest, and under the arm-pits would lead the superficial observer to infer that this is owing entirely to a natural deficiency, whereas it is due in great measure to systematic depilation. *Chunam*, or quick lime, [823] is frequently rubbed into the skin so as to destroy the vitality [413] of the follicles. The looking glass and tweezers are never out of the hands of the natives, and they devote every spare moment to the conscientious plucking out of stray hairs. It is likewise the fashion for both sexes to shave the eyebrows and pluck out the eyelashes. The growth upon the pubes in both sexes is often copious enough—some few Loweas object to even this, and either crop it close or remove it altogether. Female Dyaks eradicate the hair off the *labia pudenda*. I know a Malali at Kanowit who is bearded from ear to ear, and when he shaves, which is every now and then, his chin and cheeks are quite blue; he was a Mentuari of unmixed blood.

302 The Undups regard it as provocative of headache to throw
753 their refuse hair into the fire or into the water. It may be cast
426 on the ground or tossed to the winds; it is still better to bury it in the earth.

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304 and especially if they are regular and symmetrical. They are
[751] particularly proud of their vaccination marks if they show out well, and are equidistant apart. The women often prove the courage and endurance of the youngsters by placing a lighted ball of tinder on the arm, and letting it burn into the skin. The marks thus produced run along the forearm from the waist in a straight line, and are much valued by the young men as so many proofs of their power of endurance.

301 *Ear-holes.*—The rim of the ear is perforated from top to
304 bottom with sometimes as many as twenty holes to support the ear-rings commonly used by the men. The lobe of the ear is also pierced and enlarged to receive a pendant. These organs present a hideous appearance when the ornaments are laid aside, as they reveal in all their deformity the slits and sores, while to add to their uncomeliness the holes are plugged with
[513] bits of wood to keep them open. These ear-rings, especially the heavy shell ones, oblige a man to lie flat on his back when he is going to sleep, it being painful to rest on the sides of the face.

301 Kyans and others wear tiger cat teeth in the tips of their ears.
[171] The points of Dians (a native on the Rejang river) I observed turned upwards, which is not usual, and he said it was an old custom revived by a chief named Hang. The Uma Lesongs wear two such teeth in each ear, the upper one pointing upwards, the lower one downwards; those who are unable to procure the genuine article wear imitation ones carved out of horn or bone.

302 *Teeth filing and staining.*—The upper incisors of both sexes
304 are often filed into a single sharp point; a hole is bored through the centre of each and filled with brass. The enamel is scraped off with a rough stone, and the teeth are rubbed with leaves which stain them black. The lower incisors are ground down to half their natural size and blackened in the same fashion,
[147] but are neither pointed nor studded with metal. Caries is rare, and the natives seldom suffer from tooth-ache. The teeth are naturally beautifully white and regular, but it is the fashion to disfigure them in this manner as they approach the ages of puberty—boys do it when they begin to care to please the women. They dislike white teeth and consider them hideous. I once saw a Sakarang wearing over his natural teeth a thin brass plate (*lios*) cut to resemble a row of pointed teeth; this was worn over the upper incisors and hooked into the molars. I believe the boy picked up the notion from the Mentuaris or Malohs (Malaus), but I do not imagine it is common with his tribe as I never saw another with it either before or after.

304 *Circumcision.*—Circumcision is practised but it is not

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powering the stench the greater is the probability of a bite, as the brute will only swallow putrefying flesh. Fresh meat is carried away between the jaws and hidden in some safe place until it decomposes. The line is a loose one of rattan, many yards in length, and is not made fast, so that the reptile may drag it away with him when he bolts the bait. The buoy at the other end of the line floats on the water and serves as a clue to his whereabouts; and when he is discovered he is hauled ashore and pinioned. While this is being done he is addressed in eulogistic language and beguiled, so to speak, into offering no resistance; but the moment his arms and legs are bound across his back and he is powerless for evil, they howl at him and deride him for his credulity. They then rip up his belly for human remains and hew him to pieces. He struggles furiously at this stage but to no purpose, and is speedily decapitated with an axe. A short stick pointed at both ends is often used instead of a hook, and is secured to the bait in such a fashion that it is swallowed lengthwise. To ensure this result the bait is hung upon a bough overhanging the river, but several feet above the level of the water to oblige the crocodile to spring upwards in order to reach it. The efforts he makes to disgorge the wood work it round so as to stick in his throat crosswise. It is usual to hang a dog higher up in the same tree so that he may attract the cruising reptile by his unhallowed howling.

The Sarawak crocodiles vary in length from ten to twenty-six feet, but the common size is from ten to fifteen feet. They become a public nuisance from the date of their first human meal, and are thereupon hunted to death. Manang Blitang, of Yong, is perhaps the most successful and persistent crocodile trapper in the Rajang River. He is supposed to possess supernatural power over them, and his services are therefore always in request where a seizure has occurred, and the kinsfolk are anxious to discover the whereabouts of the guilty reptile.

The porcupines and monkeys are hunted for their bezoar stones,[1] the squirrels for their fur and their teeth (squirrels' teeth are used for necklace tassels); bears and tiger-cats and panthers are hunted for their canine teeth, their skins being used for war-jackets and seat mats; the hornbills, jungle fowl, and argus pheasants for their plumes for decorating helmets and sword sheaths; the bill of the rhinoceros hornbill is wanted for ear pendants and helmet crests, and crocodile teeth are wanted for ointment cases; bears' teeth and boars' tusks are wanted for charms, and the crimson horn of the *buceros rhinoceros* is used

[1] Calculi formed in their stomachs, much valued as amulets.

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for ear pendants; the helmet of the *galeatus* is used for a sword-buckle.

6. *Fishing.*

The Dyaks are expert anglers, and fishing is with them a favourite occupation. They commence fishing at a very early age, and the habit grows upon them rather than otherwise. They are fond of the water and both swim and dive well. They swim hand over hand like dogs. They never take a header in diving but jump into the water upright, sinking feet first.

Diving for Fish.—They often catch the fish in the upper waters by diving into the rocky pools and pulling them out of the holes and crevices. The *scma* especially are caught in this way.

Curing.—The women cure the fish. They either dry it in the smoke of a wood fire, or cut it up and boil it in brine and so preserve and pickle it, making *makasam ikan.*

Scoop net.—The scoop net is used chiefly by the women who are fond of wading up the shallows, net in hand and basket *suitong*, slung from the shoulder, scooping up the prawns and periwinkles, &c., that come in their way. Sometimes they drop the fish into a hollow gourd which they carry.

Casting net.—The *jala* or casting net in ordinary use is made of *tengang* string dyed claret colour, with *samak* to preserve it, and is weighted with stones if nothing better is to be obtained.

Angling.—They fully understand the use of a bait and invariably bait their hooks. Fish lines are made of the *apieng* palm.

The *Fish-spears* in use are the *penawan* and *serampang*; the penawan is simply a barbed spear with a slender iron fore-shaft; the serampang is a forked spear furnished with a long bamboo shaft, and with either two or three metal prongs.

The *Fish-traps* in every-day use are the *bubu* and *abau*. They are both of stiff basket work and resemble an acorn in shape; the only difference between them is that of size; the latter being infinitely the larger. The traps are made of the ribs of the apieng palm.

Fishing by torchlight.—Another mode of fishing is to creep along the bank in a canoe after dark with a torch in one hand and a fish spear in the other, to stick the mudfish as they rise to the surface confused by the light. Prawns are also caught in this fashion but with a hand net.

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

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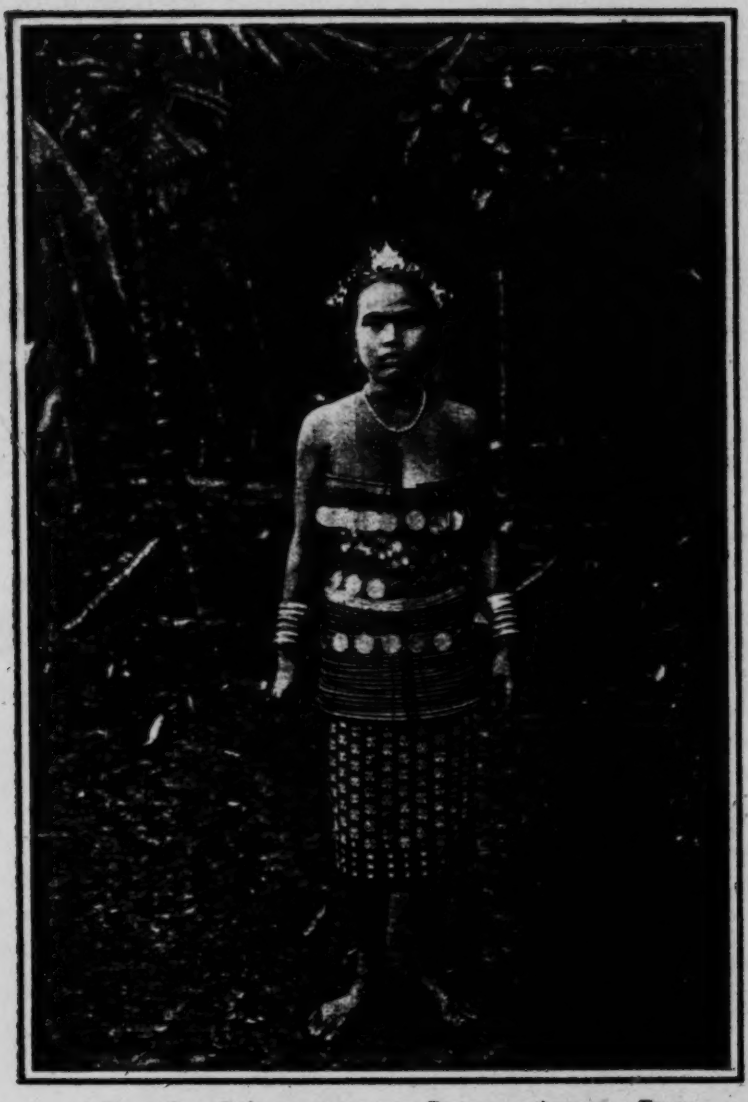

A DYAK GIRL DRESSED IN ALL HER FINERY TO ATTEND A FEAST

She has in her hair a comb decorated with silver filigree work. Round her neck is a necklace of beads. The rings round her body are made of hoops of cane, round which little brass rings are arranged close together so that none of the cane is visible. These hoops are worn next to the body above the waist, and over the petticoat below. The silver coins fastened to this brass corset, and worn as belts round it, are the silver coins of the country. The petticoat is a broad strip of cloth, sewn together at the ends and having an opening at the top and bottom. It is fastened at the waist with a piece of string.

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A Sea Dyak with Shield

He is dressed in the usual waist-cloth the Dyaks wear. On his head is a headkerchief decorated with a fringe. He wears a necklace of large silver buttons. On his arms are sea-shell bracelets, and on his calves a large number of palm fibre rings. His right hand is holding the handle of his sword, the sheath of which is fastened to his belt, and his left hand is on his shield. The shield is made out of one piece of wood and coloured with a fanciful design. It is decorated with human hair from the head of dead enemies.

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THREE TYPICAL DYAKS

The man on the right is using a seat mat made of the skin of an animal. Sometimes these mats are made of split cane. The Dyak, in his wanderings in the jungle, has often to sit on prickly grass or sharp stones, and a seat mat is a useful part of his attire.

[Facing p. 36]

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

291 this waist-cloth is woven by the Dyak women, and then the end that hangs down in front has an elaborate pattern woven into it. Their head-dress is either a bright-coloured headkerchief, or else a small cap of woven cane, in which feathers and other ornaments are often stuck. The *tikai buret*, or seat-mat, is made either of the skin of some animal or of cane matting. Its edges are decorated with red and white cloth, and with beads or buttons.

Besides these articles of apparel the men sometimes wear a sleeveless jacket, or *klambi*. These are often woven by [286] the Dyak women, either from yarn spun from cotton of their own growing or from imported yarn of a finer texture. More often in the present day they are made of cloth of European manufacture. The patterns of the Dyak-woven *klambi* are various, but those of a particular type can only be worn by men who have succeeded in securing a human head when on the warpath. The lower edge of this jacket is ornamented with beads, shells, and buttons, and bordered by a fringe.

291 In addition to the attire already mentioned, the men
● 301 have sometimes a *dandong*, or shawl, which is thrown over the shoulders. The ornaments worn on the arms and legs are brass rings, which vary among the Dyaks of different districts. Armlets made from sea-shells are very
302 much in favour among some inland tribes. The young men generally wear their hair long, cut in a fringe in front, and either hanging down loose behind, or tucked into their caps.

304 Tattooing is practised by most of the Dyaks in a greater or less degree. It is confined to the male sex, who often have little patterns tattooed on the forehead, throat-apple, shoulders, or chest.

291 The dress of the women consists of a petticoat (*kain*),

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

drawn tightly round the waist and reaching to the knee, and in addition a *klambi*, or jacket, worn when out of doors. For ornaments the women wear finger-rings, necklaces, earrings, and bracelets, and often a girdle formed of silver coins, or of silver or brass chain. Round the stomach are wound long strips of coloured cane. Among some tribes a peculiar corset, called the *rawai*, is worn by the women. This is made of small brass rings strung closely together on hoops of rattan, which are connected with one another inside by a network of cane. A few of these hoops are made larger so as to hang loose over the hips. The series that encase the waist, stomach, and chest fit very close. This corset must be very uncomfortable, as the wearer can hardly bend the body at all, especially when it is worn right up to and covering the breasts, as it is done by some young women who can afford such extravagance.

The hair is worn long, and tied in a knot at the back of the head. Some of the women have beautiful raven black hair of great length. Wavy or curly hair is seldom seen.

The teeth are often blackened, as black teeth are considered a sign of beauty. The blackening is done by taking a piece of old cocoanut-shell or of certain woods, and holding it over a hot fire until a black resinous juice exudes. This juice is collected, and while still warm the teeth are coated with it. The front teeth are also frequently filed to a point, and this gives their face a curious dog-like appearance. Sometimes the teeth are filed concavely in front, or else the front teeth are filed down till almost level with the gums. Another curious way of treating the front teeth is to drill a hole in the middle of each tooth, and fix in it a brass stud. I was once present when this operation was in progress. The man lay down

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

[facing p.52]

GIRLS WEAVING

They are seated on mats on the floor. The threads are fastened to a frame, which is kept in position by a large band that is secured to the girl's waist, and she can tighten or loosen the threads by leaning back or bending forward. The threads of the weft are put through one by one from right to left and left to right.

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7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

825 225 man-eating propensity. If the crocodile will live at peace with him, the Dyak has no wish to start a quarrel. If, however, the crocodile breaks the truce and kills someone, then the Dyaks set to work to find the culprit, and keep on catching and killing crocodiles until they find him. [301] The Dyaks generally wear brass ornaments, and by cutting open a dead crocodile they can easily find out if he is the creature they wish to punish. Sometimes as many as ten crocodiles are killed before they manage to destroy the animal they want.

463 225 There are some men whose business it is to catch crocodiles, and who earn their living by that means; and whenever a human being has fallen a victim to one of these brutes, a professional crocodile catcher is asked to help to destroy the murderer. The majority of natives will not interfere with the reptiles, or take any part in their capture, probably fearing that if they did anything of the kind, they themselves may some time or other suffer for it by being attacked by a crocodile.

The ordinary way of catching a crocodile is as follows. 225 A piece of hard wood about an inch in diameter and about ten inches long, is sharpened to a point at each end. A length of plaited bark of the *baru* tree, about eight feet long, is tied to a shallow notch in the middle of this piece of wood, and a single cane or rattan, forty or fifty feet long, is tied to the end of the bark rope, and forms a long line. The most irresistible bait is the carcase of a monkey, though often the body of a dog or a snake is used. The more overpowering the stench, the greater is the probability of its being taken, as the crocodile will only swallow putrifying flesh. When a crocodile has fresh meat, he carries it away and hides it in some safe place until it decomposes. This bait is securely lashed

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

[Facing p. 102]

DYAK CHILDREN

The figure on the right is a boy, the other five are girls. The children are fond of games, and are generally expert swimmers, but they have to make themselves useful, and help their parents very early in life. Dyak parents are very kind to their children, who, as a rule, return the affection, and do as they are told from a desire to please them.

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7:Gomes M-5 (ca. 1890)1911 OC6 Ibar OC6

Facing p. 114

A Dyak Youth

He has on an elaborate headkerchief decorated with tassels and small pieces of silver or brass. These headkerchiefs are sometimes woven by the Dyaks themselves, or else they make the border of bright-coloured threads and sew it round a piece of red or blue imported cloth.

A Dyak Lad

On his head he has a headkerchief which consists of a square piece of cloth tied in such a manner as to form a cap.

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7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

585 292 of Dyak woven cloth which reaches to her knees. Along the bottom edge of this there are sewed several rows of tinsel and of silver coins, below which probably hang some rows of hawk-bells, which make a tinkling sound as she moves. Round her waist are several coils of brass or silver chain, and two or three belts made of dollars or other silver coins linked together.

From her hips upwards, as far as her armpits, she wears a corset formed by threading upon split cane a great number of small brass rings, arranged so closely together as completely to hide the cane. To this corset may be 585 fixed two or three bands of silver coins. Her armlets of ●301 brass or silver extend as far up as her elbow. As many rings as she possesses are on her fingers, and she wears necklaces of small beads, worked in very beautiful patterns, and finished off with a tassel of beads, or else a large number of big silver or brass buttons strung together round her neck. Her ears are decorated with filigreed studs of silver gilt, with a setting of scarlet cloth behind the filigree work to show them off.

In her hair is a towering comb of silver filigree work, to which are attached a number of silver spangles, which [302] glitter with every movement of her head. She wears her hair in a knot into which are stuck a number of large brass hair-pins decorated with beads and little tags of red and [292] yellow and white cloth. She possesses a bright-coloured jacket of Dyak woven cloth; but she does not wear it; it is slung over her right shoulder.

585 292 After this detailed description of the bride's dress, it is disappointing to learn that the bridegroom takes no special pains to ornament his person. The men wear a great deal of finery when they attend a feast, or when they go out on the warpath, but on the occasion of his

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

[Facing p. 128]

DYAK GIRL SPINNING

She is seated on a mat, in a characteristic attitude, and is making yarn out of the cotton, using a primitive spinning-wheel.

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7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

A Dyak Girl

Round her body is the brass corset the women wear, and she has a necklace made of large buttons of brass or silver.

A Dyak Bride

She wears a silver filigree comb in her hair and a necklace of brass or silver buttons. Round her body is the brass corset worn by the women and three bans of silver coins. She has bangles on her wrists and earrings in her ears. Her jacket is slung over her right shoulder.

[Facing p.180]

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7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

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A DYAK YOUTH HOLDING A SPEAR

He is wearing the usual waistcloth and has also a sleeveless war-jacket made of skin covered with hair.

[FACING p. 160]

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

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COCK FIGHTING

A rehearsal. Two Dyak youths mimicking their cocks in friendly contest.

[FACING p. 210]

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

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THREE DYAK GIRLS DRESSED IN THEIR FINERY TO ATTEND A FEAST

The girls on the right and left wear collars worked with beads and coloured threads. They are all wearing ear pendants and belts made of silver coins.

[FACING p. 212]

7:Gomes M-5 (ca. 1890)1911 QC6 Iban QC6

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A Dyak Woman in Everyday Costume

She is wearing a necklace of small silver current coins, fastened together with silver links. The bangles are hollow, and of silver or brass, made separately, but worn several together on each wrist. The two favourite colours for petticoats are blue and red. The red petticoat, as in the picture, has often a design in white worked or woven into it.

[Facing p. 268]

7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

[facing p. 290]

A Dyak Girl

Seated on a mat and folding up a petticoat before putting it away. The girls are very careful of their clothing and are often very vain, but when they are married they frequently become very untidy. A woman's wardrobe is not extensive. It consists of two petticoats and one jacket as a general rule.

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Scraping Palm Leaves for Fibre

With this the women tie up the threads they weave, so that when they are dipped in any particular dye the parts which are tied may not be affected by the dye. It is by this means that the different patterns in Dyak cloth are obtained.

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7:Gomes M-5 (ca. 1890)1911 OC6 Iban OC6

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A DYAK IN GALA COSTUME

He has a fringed headkerchief, in which are fixed feathers of the rhinoceros hornbill, and other birds. His ears are decorated with lead pendants. Round his neck are necklaces of beads, and brass or silver buttons. He has shell bracelets and brass and cane rings on his arms, and a large number of palm fibre rings on his wrists. Round his waist is a belt of silver coins, and his sword is fastened to his side. He is wearing the Dyak waistcloth and has a *sarong* on his right shoulder. This is the usual dress worn by a Dyak at a feast.

[facing p. 326]

11:Freeman E-5 (1949-1951)1957 OC6 Iban OC6

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(1) The gathering of the clay (Iban pot-making).

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(2) Clay being laid out in the sun. (Iban pot-making).

[p. 156a]

12: Haddon & Start E-4 (no date) 1936 OC6 Iban OC6

Frontispiece

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Group of Iban women, pp. 3, 4.

[Frontispiece]

are known as Batang Lupar, Saribas, Rejang, Kanowit, etc. The physical characters of the various ethnic groups in Sarawak are described by Haddon in an Appendix to Hose and McDougall's monograph. 101 619

IBAN COSTUME

The Iban are extremely fond of dress and both men and women wear many ornaments as well. 291

The usual male attire consists of:

Sirat (*chawat* of the Malays), or waist cloth, usually of red or blue cotton cloth, sometimes having an embroidered end made of native material.

Labong, a headkerchief, which is usually richly decorated; or a cap of woven cane, both of which are often ornamented with feathers.

Takai buriet or seat mat, usually made of skin or cane matting, the edge being finished off with cloth and beads or buttons.

Kalambi or jacket, with or without sleeves, used chiefly on ceremonial occasions.

Dangdong or shawl is also sometimes worn over the shoulder.

The women wear:

Bidang or petticoat, reaching to the knees and usually made of home-made cloth elaborately decorated with warp-dyed patterns.

Bedong or woman's waist band or girdle.

Rawai or corset, made of a series of split ratan rings upon which brass rings are threaded. The ratan rings fit so tightly that it is difficult to bend the body.

Kalambi or jacket, sometimes rather longer than the men's but of the same shape.

Girdles of coins, silver and brass chain or strips of coloured cane are also worn round the waist, and *tanggok* or necklaces of beads, cane and silver coins round the throat. Heavy earrings in the distended lobe of the ears are worn by most tribes. 301

Some idea of the women's costume can be gathered from the frontispiece, which shows a group of four women and two children. The women are wearing skirts, *bidang*, with patterns; spider designs can be seen on the 291

291 second from the left and shrews and spiders on the second from the right, which also shows clearly the way the garment is folded when worn. Three figures show the corset, *rawai*, and the girdles of coins round the waist outside it. Two women have bead necklaces and the two on the right wide bead collars. The jackets of the two women to the left are of imported material, but the central figure wears a *kalambi* of striped native cloth somewhat similar to Z. 2342, which is described briefly on p. 37. The tall girl, second from the right, is a Kayan who lives with an Iban family.

[309]

THE PRODUCTION OF CLOTH

The garments worn by the Iban, whether petticoats, coats, loin-cloths or shawls, as well as their blankets, are made either from bark-cloth or hand-woven cotton stuff; the latter material is usually of native manufacture.

BARK-CLOTH

287 The bark-cloth is the cheaper material, and garments made from it are therefore worn when working in the jungle and by those who cannot afford woven cloth. "The old blankets, curtains, waist-cloths, and coats of the Dyaks were made of bark-cloth" (*S.D.D.* p. 133).

287 There are several sources from which suitable material for making bark-
314 cloth can be obtained: the *pedalai*, bread-fruit tree (*Artocarpus* sp.), and a tree of a similar type called *tekalong* provide bark which can be wrought into loin-cloths, strips of about 10 ft. in length being obtainable when the trees are mature (*Sarawak Gazette*, 1894, p. 146).

The Kayans use the inner bark of a tree which they call *tajam*, but is called *ipoh* by the Iban. According to the Catalogue of the Brooke Low Collection this appears to be identical with the *upas* tree of Java, *Antiaris toxicaria*. In the *S.D.D.* (p. 60) it is stated that "there is another species of tree called *ipoh*, a sort of bread-fruit, the bark of which is made into white blankets, *pua*". Hose and McDougall (1, p. 220) state that cloth "is made from the bark of trees of several species (principally the *Kumut*, the *ipoh*, and the wild fig)".

287 The process of making the bark-cloth is to peel off the bark in broad strips, soak it well in water and then hammer it out with a heavy wooden

batting an eyelid! Oh well, Dayaks are not the only people who like a try-on.

Dayaks are everywhere, in the streets, in the shops, on the wharves, on the padangs, and of course in the Government offices, where the cry of minta belanja, Tuan, rose like the wailing of a great multitude, and their outstretched palms were thick as the spears of Senacherib. All of them were in their smartest clothes, and weired and wonderful was the display of Iban finery, ranging from the dirty white trousers and co-respondent shoes of the "civilized" Dayaks (great are the blessings of education), to the resplendent chawats and gorgeous woven jackets of the upriver people. Hats shewed a like diversity, the most popular being a red fez wrapped with a kind of cloth-of-gold in which were stuck artifical flowers; but there were also other varieties, notably the "donkey's breakfast," of which there were one or two fine examples, and a kind of Homburg of a poisonous green tint, worn in some cases athwartships, and not fore-and-aft. This later style was most effective, and was indeed only rivalled by a Wolseley helmet of about 1887 vintage, which acted as a sort extinguisher to a Dayak of venerable aspect, whose long grey hairs rather clashed with the martial aspect of his head-gear.

Ornaments included the usual bead necklaces, silver chains and bangles, but the whole jaw of a honey-bear, embossed with gold and worn around the neck as a pendant, excited much favourable comment. Tiger-cat's teeth, too, were prominent, but earnings were not as good as might have been expected; it needed the Kayans to provide really good specimens of this form of decoration, and no Kayans had come down.

Iban 066
Makassar 066
Gorontolo 064
Sangirese 069

[517 cont.]

I 291 I [301] cotton garment in various colors for the lower part of the body, a similar jacket, and a sort of corset or rattan rings, all mounted in small, vertically placed rings of beaten copper, which tightly fits the body (2).

2. T.J. Bezemer, "De Binnenlandsche Stammen van Borneo [The Interior Tribes of Borneo]," in De Volken van Nederlands Indië, I, p. 283.

M 288 531 [518] An important independent weaving industry is found on the small island of Saleyer, just off southern Celebes. Bright colors are very popular, and checked and striped patterns are preferred.

G 286 291 Of the weaving done on northern Celebes we shall mention only the Bèntenan kain. Bèntenan is a little place on the southeast coast of the northern peninsular of Celebes. The fabrics are named after this little place, but they are also made in other places. They are woven cloths, sometimes ikat, sometimes not, which originally seem to have been used only by mothers to carry their babies on their backs, but later, by sewing together three of these quite narrow kain, they were used also as sarongs. In contrast with most of the cloth woven in the archipelago, the Bèntenan fabrics are nearly always tubular cloths woven with a circular warp. The patterns are geometrical figures and are very similar to the ikat fabrics of the more easterly part of the archipelago. For example, they bear human figures with raised hands (1). Originally, little Bèntenan cloths were used to cover

G [292 565]

1. See Kunstnijverheid in Nederlandsch-Indië, II, pp. 270 ff.

the seats of notables and priests.

S 286 291 531 The beautiful koffo fabrics come from the Sangir and Talaud Islands. Nothing shows the relationship between weaving and plaiting better than the koffo cloth. "The pattern of the Sangirese